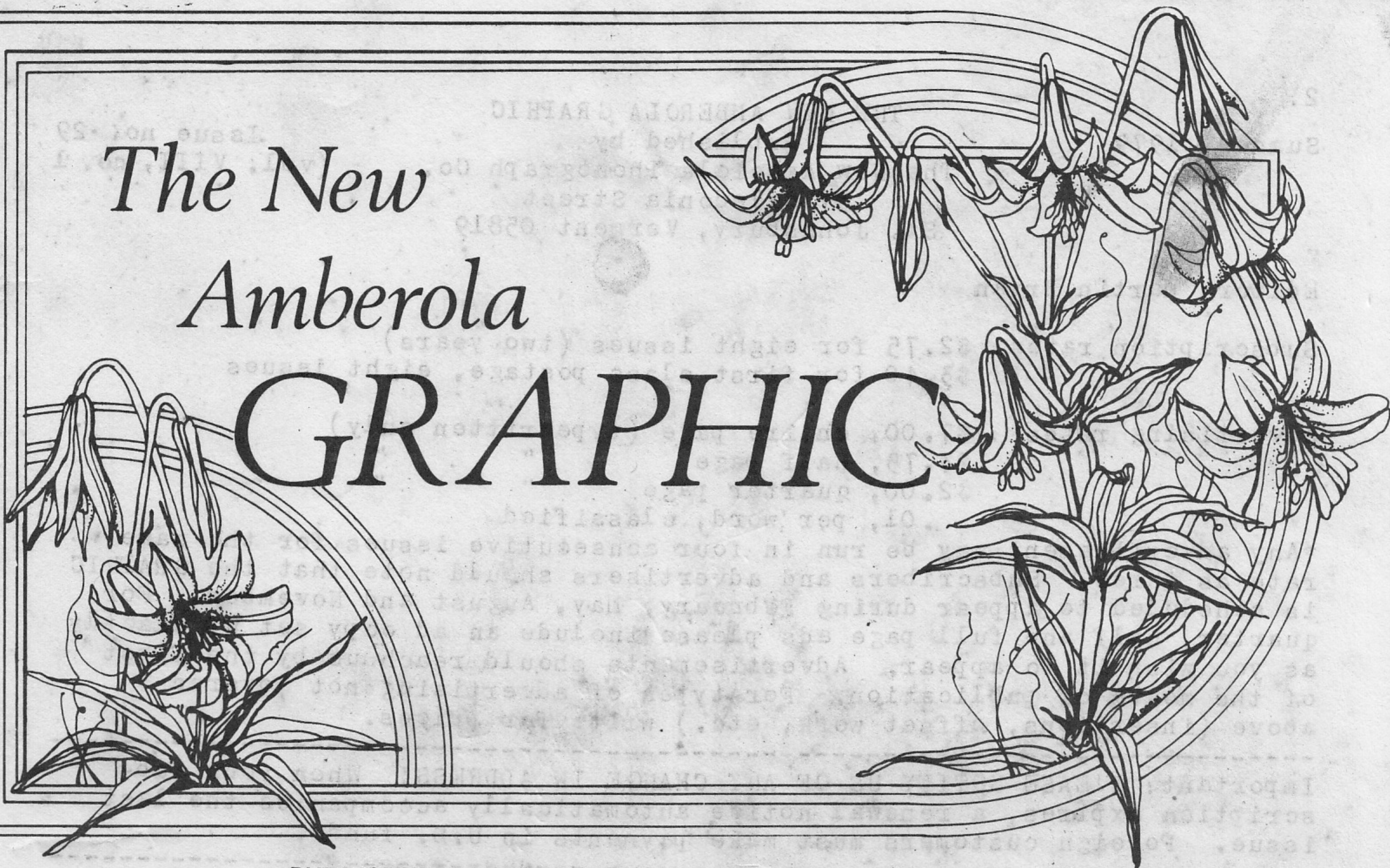


The New Amberola GRAPHIC



PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

Issue
no. 29

SUMMER, 1979

35¢

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Summer, 1979

THE NEW AMBEROLA GRAPHIC
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Editor's Notes

Sorry to be so late with this issue. An unusually hectic spring plus a brief hospital visit raised havoc with the publishing schedule. The August issue will probably appear late in September.

Once again it is time for us to consider an increase in the subscription rate. The reasons are twofold - the first, of course, being inflationary. Unfortunately this has become a way of life with which we're all too familiar. You may recall that our last increase covered only the postage increase; other than that, it's been three and a half years. Secondly is the aspect of the GRAPHIC's format. The spring issue, printed in offset, made a big hit and resulted in many favorable comments from our readers. Not only does the offset process produce a neater appearance, but each page represents approximately three times the amount of reading matter than with mimeo. However, if we resume offset, the cost of subscriptions will have to increase to cover the additional printing costs. We will have this resolved by the next issue and make every effort to keep the GRAPHIC a bargain.

Speaking of postage, did you know that the rate for books and records jumped another 22% in mid-July?

Picture records have made quite a comeback, it would seem. Manufacturers are apparently cashing in on the recent boom in "instant collectibles" in various fields -- why should the record industry be an exception? Whether or not it's actually true, the following (next page)

BOOK REVIEW

The Edison Cylinder Phonographs 1877-1929

by George Frow and Albert Seftl

The long awaited revision of George Frow's handbook on Edison Phonographs is now available, and it's a beauty. The new book is significantly expanded (207 pages), is printed on heavy glossy stock, and comes in hard cover. It is a must for all collectors, whether they gravitate towards records or machines.

The Messrs. Frow and Seftl have made an exhaustive study of all domestic models of the cylinder phonograph. Every variation, every design or equipment change, no matter how insignificant, is noted in detail. In addition, there are chapters on coin operated machines, language courses using the Edison Phonograph, reproducers and recorders (there being nearly 2 dozen of the former!), attachments, shavers, etc., etc. The 18 page glossary contains a lengthy and interesting entry for cylinders. To aid the reader in making identifications there are well over 200 illustrations.

There are some fascinating oddities to be found in the book which will surprise even the most veteran of collectors. These include the Amberola models introduced in 1928, the weird "West Point" horn that looks like something fabricated in a cellar workshop, and the Military Phonograph of 1889 which was built on a scale one half that of the standard model; even the cylinder it used appears to be 1 x 2 inches.

The only drawback is that the printer inadvertently switched some of the photos in the chapter on the Edison Standard. Mr. Seftl informs me that copies now being shipped from him contain an insertion giving the corrections.

In a word, this book is exquisite. It is the result of years of painstaking research and it is doubtful whether a more thorough study could be undertaken. Publishing it was a fairly costly proposition and I understand this may therefore be the only printing. Give yourself a treat and purchase a copy -- it costs no more than dinner for two at a moderately priced restaurant! \$14.95 plus \$1.25 postage and handling; California residents add 90¢ sales tax. Order from: Albert Seftl, Box 838, Daly City, California 94017

* * * * *

Readers will be interested to learn that Tim Brooks' historical work on television programs was published this past spring. Tim, as you know, is an avid record collector and researcher whose articles have appeared in the GRAPHIC from time to time. What you may not know is that in "real life" he's director of television network research at NBC. The book, The Complete Directory to Prime Time Network TV Shows, 1946-Present, published by Ballantine, is an achievement to be proud of. Congratulations, Tim!

(cont. from p. 2)

sign in the record department of a nearby discount house amused me:

"These picture records are manufactured as collectors'

items only. The quality of them is not as good as

normal records and they're not recommended for playing."

Imagine paying \$19.95 for a record they advise against playing!

See you again in a couple of months.

-M.F.B.

CARSON J. ROBISON

Pioneer Country Music Artist and Musician

August 4th, 1890 - March 24th, 1957

by Robert D. Morritt

Born in Chetopa, South Eastern Kansas on August 4th, 1890, Carson J. Robison was to become, during his lifetime, a prominent influence in attracting national attention to country music. Very popular for his topical 'broadside' ballads of events taken from the daily press, he was famous for the songs he wrote for Vernon Dalhart and for his duets with Dalhart, and his own 'Carson Robison Trio' recordings later with Frank Luther.

From an early age he was influenced by his father, an old-time fiddler, and therefore exposed to rural music as part of his natural upbringing. He grew up in the area between two small towns of Chetopa and Oswego, alongside the Kansas-Oklahoma border. In his early days as an entertainer he was billed as 'The Kansas Jayhawk' and in his later years he was affectionately called 'Granddaddy of the Hillbillies'.

At the age of 15 he became a professional entertainer in the Midwest. Radio was introduced into American homes in 1920 and that same year Carson Robison moved to Kansas City. He appeared on radio station WDAF, Kansas City in 1922 with his talents as a guitarist and whistler and was one of the earliest radio performers. One of the other early country artists to use radio, thus broadening the appeal of country music, was Fiddlin' John Carson on WSB Atlanta, Georgia in 1922, September 9th.

In his early 30's Carson Robison worked for a time in Chicago with Wendell Hall. Hall recorded the first national 'Hillbilly' hit, "It Ain't Gonna Rain No Mo'," October 12th, 1923 on Victor No. 19171.

In 1924 Robison went to New York arriving there with almost no money, however, he soon obtained work with the recording companies and made Victor records as an assisting artist to Wendell Hall before beginning his folk music association with Vernon Dalhart.

The first vocal duet released featuring Wendell Hall with Carson Robison was "Song Birds in Georgia", recorded in New York, May 1st, 1924 on Victor No. 19338. At this session they made one 'take' of "Whistling the Blues Away", Matrix No. B. 29955 but it was not released. The recording of "Song Birds in Georgia" took only two 'takes'. Their next session was May 5th, 1924, with Wendell Hall singing to the guitar accompaniment of Carson Robison on "Old Plantation Melody", (3 'takes') on Victor No. 19392, Matrix No. B. 29963 but this was rejected by Victor. The next session in New York on May 7th, 1924 produced "Lilac" ("Don't Lie Like That") on Matrix No. B. 29971 (rejected) and "Pretty Pettin' Man", Matrix No. B. 29972 also unreleased by Victor.

Their next vocal release was made on June 10th, 1924. This was the popular "Swanee River Dreams", made in 8 'takes' on Matrix No. B. 29963. (The earlier Matrix No. B. 29963 of the same title in 4 'takes' was rejected.) Released on Victor No. 19479, it was Carson Robison's second vocal record. During 1924 he made other recordings with Wendell Hall but these were basically only guitar or whistling accompaniments which he continued to do with Hall until about Nov. 1926.

As a studio musician, Carson Robison became popular, subsequently recording with many other well-known musicians. A sample of his mid-twenties activities are as follows:

- Victor No. 19637, "Way Down Home", duet by Carson Robison and Gene Austin, recorded February 4th, 1925. Matrix No. B. 31905 -

2 'takes'. Guitar accompaniment by Carson Robison.

- Victor No. 19914, "Some Other Bird Whistled a Tune", Carson Robison whistling and Jack Smith on piano. Recorded November 24th, 1925 in New York, Matrix No. BVE. 33848 - 4 'takes'.
- A big seller was "Ukulele Lady", sung by the very popular singer Frank Crumit accompanied by Carson Robison on guitar with Frank Crumit on ukulele and W. McGinnes on violin. Recorded on June 10th, 1925 by Victor in Camden, New Jersey. Victor No. 19701. Matrix No. BVE. 32885. 5 'takes'.
- Another selection released on Victor No. 19731, Matrix No. BVE. 33072 - 8 'takes', was "Just a Bundle of Sunshine" by The Revelers. Carson J. Robison on guitar and Ed Smalle on piano, recorded July 20th, 1925.
- Again on Victor, No. 19502, Matrix No. B. 30857 - 12 'takes' Carson Robison provides whistling accompaniment to Aileen Stanley on "Back Where the Daffodils Grow" recorded on October 29th, 1924.

Robison also appeared on studio sessions with Roy Smeck, Rudy Wiedoeft, Peterson's Orchestra, Maurice J. Gunsky and many of the leading artists centred around New York in the mid-nineteen twenties. It should be noted that the first song written by Robison to reach national success was "Way Out West in Kansas", released by Victor in 1924 on Victor No. 19442, by the famous popular comic-singing duo of Billy Murray and Ed Smalle.

As a studio musician for Victor, Carson Robison was introduced to Vernon Dalhart. Robison accompanied Dalhart on guitar on the now legendary "Prisoner's Song", and also on "Wreck of Old '97" in 1924. This early introduction brought the two artists together who were to be so influential in attracting national attention to country music. Robison, who was very talented at creating new songs and moulding them around traditional styles, changed from a studio musician to a prominent country musician and artist practically overnight, the transformation being easily made by his natural country background.

The personal relationship of Dalhart and Robison was, according to contemporaries, never cordial and it ended four years later in bitterness when Carson Robison severed the connection. Robison recollecting the 1924 recording session recalled: "Guy Massey (Dalhart's cousin) sang 'The Prisoner's Song' continually while he was visiting Dalhart in New York". When Dalhart and Robison were asked by Victor to record "Wreck of Old '97", Eddie King, the recording manager, asked them if they had a song to put on the 'back' of the record. Dalhart told King about "The Prisoner's Song", which at that time was Public Domain and known by another title as "I Have a Ship on the Ocean", also as "Prisoner Walls" which is believed to derive from an older Gaelic or Scottish ballad. The origin of the song is still unknown but it is regarded as being traditional in source. Basically Dalhart told King there would be no royalty to pay as the song was Public Domain but shortly thereafter, Dalhart copyrighted the song in his name and promptly 'stuck' Victor for royalties which were excessive due to the song's great popularity. It was estimated that Dalhart earned about \$85-100,000 in royalties from Shapiro Bernstein, which represented 95% of all royalties. Guy Massey, who introduced the song to Dalhart in the first place, received about 5% of the royalties and died a few years later practically penniless.

Although Carson Robison accompanied Vernon Dalhart on guitar at that famous November, 1924 session, it was not until October, 1926 that they began singing together. At that time they recorded the very popular "Just a Melody" and "When You're Far Away" on Edison 51807. This was also recorded by Victor on No. 20369 and by Brunswick on No. 3232.

6. The names Dalhart and Robison were thereafter printed in capital letters whenever they appeared together in an Edison supplement - a distinction given to no other artists. In January, 1927 they sang "If I Could Hear My Mother Pray Again". The catalogue editor dryly remarked: "If you have tears to shed, prepare to shed them now." Edison's supplement in March, 1927 represented Robison's whistling recording of "Nola" and his own composition of "Whistle-itis".

In October of 1927, Edison's supplement contained one of Carson Robison's most successful songs, "My Blue Ridge Mountain Home", released on several labels, such as: Cameo 1236, Challenge 732, Perfect 12333, Sterling 281172 and Victor 20539.

The duets by Robison and Dalhart were 'million-sellers' in those days. Their most popular songs and resultant 'hits' were: "Golden Slippers" - Banner 6090, Cameo 1236, Challenge 732, Perfect 12374, Regal 8408, Victor 20539. "Sing On, Brother Sing" with Adelyne Hood - Brunswick 149, Perfect 12402, Victor 21083, and "Little Green Valley" on Montgomery Ward 4053 and Victor 21457. Anything recorded by these artists sold like 'hot cakes', hence the numerous department store labels, where unlike the 75 cents per record charged by Victor, people could purchase such records as Cameo and Perfect for 3 for \$1.

Robison split up with Dalhart early in 1928. Of their relationship he recalled that Dalhart had been "a difficult person to get along with". Other people also noticed that Dalhart often carried a 'chip' on his shoulder. Robison said that he broke with Dalhart for two reasons, he did not want to continue to cut his partner in on a generous share of the sheet music and record royalties from every Robison composition that Dalhart recorded and he objected to the replacement of fiddler, Murray Kellner, with Adelyne Hood, without Dalhart consulting either Kellner or Robison.

In 1928, Frank Luther and Phil Crow joined up with Carson Robison to form the 'Carson Robison Trio'. The trio with Robison's natural country sound produced records remarkably similar to the earlier Dalhart-Robison recordings. The 'trio' made several very popular records such as: Moonlight on the River Colorado, Red River Valley, Twenty One Years. Carson Robison also sang duets with Frank Luther (later a very popular musician and songwriter). On certain recordings they used the pseudonyms of Bud and Joe Billings. Among their best sellers were such records as: When the Bloom is On the Sage, By the Old Oak Tree, and Cross Eyed Sue. Bud Billings was the pseudonym for Frank Luther.

Carson Robison got a lot of his inspiration from newspaper stories. He was quoted in a 'Colliers' interview of November 2nd, 1929, as saying, "First I read all the newspaper stories of, say, a disaster, then I get to work on the old typewriter. There's a formula, of course. You start by painting everything in gay colours - 'The folks were all happy and gay' stuff. That's sure fire. Then you ring in the tragedy, make it as morbid and gruesome as you can. Then you wind up with a moral."

One of the first aviation tragedies, to be related on records, was that of the 'Shenandoah' which was wrecked over Ohio on September 2nd, 1925 and caused the deaths of fourteen members of the crew. With remarkable speed, Carson Robison ground out a ballad about the sad event under the disguise of "Maggie Andrews", which was his mother's maiden name. With equally startling speed Vernon Dalhart recorded it in Victor's New York studio on September 9th, 1925, exactly one week after the wreck. Lou Raderman played the violin accompaniment and Carson Robison took the guitar part. The record was released on Victor No. 19779 - Matrix No. 33373 - 3 'takes'. Victor announced the record, coupled with one of Dalhart's greatest successes, "The Death of Floyd Collins" in their

Carson Robison Discography

part 1: Victor

Compiled by Robert D. Morritt

Carson Robison and Vernon Dalhart

Vocal Duets
(Recorded in New York)

| MATRIX | DATE | TITLE | CAT # |
|--------|----------|---|-------|
| 36949 | 12/1/26 | Far Away in Hawaii | 20369 |
| 36950 | 11/19/26 | Just a Melody | 20369 |
| 37596 | 2/02/27 | I Know There is Somebody Waiting | 20536 |
| 38150 | 3/09/27 | My Blue Ridge Mountain Home | 20539 |
| 38151 | 3/09/27 | Golden Slippers | 20539 |
| | | Bluebird | B6406 |
| 38743 | 5/12/27 | My Carolina Moon | 20795 |
| 39141 | 9/01/27 | Shine On Harvest Moon (with International Novelty Orchestra) | 20913 |
| 39142 | 9/01/27 | On Mobile Bay " " " | 20913 |
| 39692 | 7/21/27 | If Your Love Like The Rose Should Die | 21094 |
| 39693 | 7/21/27 | A Memory That Time Cannot Erase | 21094 |
| 40576 | 11/15/27 | *Sing On, Brother, Sing | 21083 |
| 40577 | 11/15/27 | Hear Dem Bells | 21083 |
| 40578 | 11/15/27 | *Oh! Susannah | 21169 |
| 40579 | 11/15/27 | When the Sun Goes Down Again | 21169 |
| 42438 | 2/13/28 | That Good Old Country Town | 21306 |
| 43336 | 3/08/28 | *In the Hills of Old Kentucky | 21488 |
| 43337 | 3/08/28 | Drifting Down the Trail of Dreams | 21488 |
| 43599 | 4/23/28 | The Little Green Valley | 21457 |
| 43900 | 4/23/28 | Steamboat | 21644 |
| 43901 | 4/23/28 | There's a Whippoorwill a-Calling | 21644 |
| 43902 | 5/23/28 | *Climbin' Up De Golden Stairs | 21457 |

* - With Adelyne Hood

Vernon Dalhart

With Instrumental Accompaniments by Carson Robison

| | | | |
|--|---------|-----------------------------------|------------|
| Carson Robison, Guitar and Harmonica; Lou Raderman, Violin | | | |
| 32053 (N) | 3/4/25 | The Time Will Come | 19637 |
| 32054 (C) | 5/19/25 | The Runaway Train | 19684 |
| 32055 (N) | 3/4/25 | He Sure Can Play the Harmonica | 19667 |
| 32706 (C) | 5/19/25 | The Boston Burglar | unreleased |
| 32707 (C) | 5/19/25 | Many, Many Years Ago | 19681 |
| 32708 (C) | 5/19/25 | A Boy's Best Friend is His Mother | 19681 |

| | | | |
|--|---------|---------------------|-------|
| Carson Robison, Guitar; with International Novelty Orch. | | | |
| 32742 (C) | 6/26/25 | The Prisoner's Song | 19714 |

| | | | |
|------------------------|---------|---|-------|
| Carson Robison, Guitar | | | |
| 32895 (C) | 6/25/25 | Who's It Who Loves You, Who's It, Huh? | 19717 |
| 33007 (C) | 6/12/25 | Dear, Oh Dear | 19717 |
| 33043 (C) | 6/25/25 | Casey Jones | 20502 |

| | | | |
|--|----------|-------------------------|-------|
| Carson Robison, Guitar; Benny Posner, Violin | | | |
| 33287 (C) | 10/10/25 | Stone Mountain Memorial | 19810 |
| 33288 (C) | 10/10/25 | Dreams of the Southland | 19810 |

| | | | |
|--|--------|-----------------------------|-------|
| Carson Robison, Guitar; Lou Raderman, Violin | | | |
| 33372 (N) | 9/9/25 | The Wreck of the 1256 | 19812 |
| 33373 (N) | 9/9/25 | The Wreck of the Shenandoah | 19779 |
| 33374 (N) | 9/9/25 | Death of Floyd Collins | 19779 |
| 33375 (N) | 9/9/25 | Mother's Grave | 19812 |

| | | | |
|--|----------|-----------------------------------|-------|
| Carson Robison, Guitar; Murray Kellner, Violin | | | |
| 33587 (N) | 10/20/25 | Dream of a Miner's Child | 19821 |
| 33645 (C) | 12/21/25 | The Jealous Lover of Green Valley | 19951 |
| 33646 (C) | 12/21/25 | Oh Captain, Captain, Tell Me True | 19951 |

| | | | |
|-----------|----------|--------------------------------|-------|
| 33647 (C) | 12/21/25 | The Moonshiner's Lament | 20058 |
| 33648 (C) | 12/21/25 | Nellie Dare and Charley Brooks | 20058 |
| 33649 (C) | 12/21/25 | Putting on the Style | 19919 |
| 33650 (C) | 12/21/25 | The Little Black Moustache | 19919 |
| 33829 (N) | 10/30/25 | Zeb Turney's Gal | 19867 |
| 33830 (N) | 10/30/25 | The Letter Edged in Black | 19837 |
| 33831 (N) | 10/30/25 | The Lightning Express | 19837 |

| | | | |
|-------------------------------------|---------|-----------------------------|-------|
| Same as above; Del Staigers, cornet | | | |
| 34105 (N) | 12/1/25 | Behind These Gray Walls | 19999 |
| 34106 (N) | 12/1/25 | My Little Home in Tennessee | 19918 |
| 34107 (N) | 12/1/25 | Naomi Wise | 19867 |
| 34108 (N) | 12/1/25 | The Unknown Soldier's Grave | 19918 |

| | | | |
|--|----------|--|------------|
| Carson Robison, Guitar; Murray Kellner, Violin | | | |
| 34662 (N) | 3/2/26 | Floyd Collins Waltz | 19997 |
| 34663 (N) | 3/2/26 | Better Get Out of My Way | 19997 |
| 34664 (N) | 3/2/26 | The Engineer's Child | 19983 |
| 34665 (N) | 3/2/26 | The Freight Wreck at Altoona | 19999 |
| 34666 (N) | 3/2/26 | The Governor's Pardon | 19983 |
| 34667 (N) | 3/2/26 | Guy Massey's Farewell | unreleased |
| 35696 (N) | 6/17/26 | We Sat Beneath the Maple on the Hill | 20109 |
| 35697 (N) | 6/17/26 | The Old Fiddler's Song | 20109 |
| 36848 (N) | 10/20/26 | The Crepe on the Old Cabin Door | 20387 |
| 36849 (N) | 10/20/26 | *We Will Meet at the End of the Trail | unreleased |
| 36987 (N) | 12/1/26 | A Lonesome Boy's Letter Back Home | 20536 |
| 36988 (N) | 12/1/26 | The Sad Lover | 20387 |
| 37157 (N) | 12/20/26 | On the Dixie Bee Line | 20538 |
| 37158 (N) | 12/20/26 | Billy Richardson's Last Ride | 20538 |
| 37594 (N) | 2/2/27 | The Wreck of the Royal Palm | 20528 |
| 37595 (N) | 2/2/27 | Three Drowned Sisters | 20528 |
| 38455 (N) | 4/12/27 | Lay Down, Dogies | V-40114 |
| 38456 (N) | 4/12/27 | The Gypsy's Warning | 20795 |
| 38457 (N) | 4/12/27 | Jesse James | 20966 |
| 38458 (N) | 4/12/27 | Billy the Kid | 20966 |

* - Carson Robison sings on this title

| | | | |
|--|---------|------------------------------|------------|
| Carson Robison, Guitar; Adelyne Hood, Violin | | | |
| 39950 (N) | 8/10/27 | Where the Coosa River Flows | 20888 |
| 39951 (N) | 8/10/27 | My Boy's Voice | 20888 |
| 42439 (N) | 2/13/28 | *You Can't Blame Me for That | 21306 |
| 43159 (N) | 3/20/28 | Song of the Failure | 21331 |
| 43160 (N) | 3/20/28 | +Where Is My Mama? | unreleased |
| 43161 (N) | 3/20/28 | The Miner's Prayer | 21331 |
| 43690 (N) | 5/1/28 | The Empty Cradle | unreleased |
| 43691 (N) | 5/1/28 | The Death of Floyd Bennett | unreleased |

* - Carson Robison also plays harmonica and banjo

+ - Carson Robison sings and whistles

N indicates New York

C indicates Camden, New Jersey

Carson Robison and Frank Luther (as Carson Robison and Bud Billings)

| | | | |
|-------|---------|-------------------------------|---------|
| 46316 | 7/17/28 | Do You Still Remember? | 21604 |
| 46613 | 7/26/28 | Will the Circle Be Unbroken? | 21586 |
| | | Bluebird | B6406 |
| | | Montgomery Ward | M8194 |
| 46614 | 7/26/28 | You'll Never Miss Your Mother | 21586 |
| | | Bluebird | B5297 |
| 47500 | 9/11/28 | Down in the Hills | 23534 |
| 47501 | 9/11/28 | The Wreck of the No. 9 | V-40021 |
| 47502 | 9/11/28 | Jack of All Trades | 21686 |

| | | | |
|-------|----------|---|---------|
| 47503 | 9/11/28 | Who Said I Was a Bum? | 21686 |
| 48386 | 2/25/29 | Dance at Jones' Place | V-40073 |
| 48387 | 2/25/29 | Goin' Back to Texas | V-40073 |
| 48388 | 2/26/29 | Old Kentucky Cabin | V-40115 |
| 48389 | 2/26/29 | Open Up Dem Pearly Gates for Me | V-40115 |
| 49299 | 12/27/28 | Birmingham Jail | V-40031 |
| 49600 | 12/27/28 | Columbus Stockade Blues | V-40031 |
| 55679 | 9/9/29 | Woman Down in Memphis | V-40139 |
| 55680 | 9/9/29 | The Railroad Boomer | V-40139 |
| 55681 | 9/9/29 | You Made Me Want to Forget | V-40143 |
| 55682 | 9/9/29 | Beneath Montana Skies | V-40143 |
| 56778 | 10/14/29 | Down On the Old Plantation | V-40191 |
| 56779 | 10/14/29 | Sweet Virginia in Old Virginia | V-40191 |
| 56780 | 10/14/29 | Went to See My Gal Last Night | V-40153 |
| 56781 | 10/14/29 | Barnacle Bill the Sailor No. 3 | V-40153 |
| 57943 | 12/23/29 | His Old Cornet | V-40208 |
| 57944 | 12/23/29 | Why Ain't I Got No Sweetheart? | V-40208 |
| 57945 | 12/23/29 | Smoky Mountain Bill | V-40217 |
| 58400 | 1/20/30 | Oh, Jailer, Bring Back That Key | V-40221 |
| 59101 | 1/20/30 | You'll Get Pie in the Sky When You Die | V-40221 |
| 59680 | 4/8/30 | Poor Man's Heaven | V-40249 |
| 59681 | 4/8/30 | Leave the Purty Girls Alone | V-40249 |
| 62234 | 5/19/30 | Red River Valley | V-40267 |
| 62235 | 5/19/30 | Little Log Cabin in the Cascade Mts. | V-40267 |
| 62323 | 7/1/30 | When the Bloom is on the Sage | V-40282 |
| 62324 | 7/1/30 | Carry Me Back to the Mountains | V-40322 |
| 62325 | 7/1/30 | My Pretty Quadroon | V-40282 |
| 62326 | 7/1/30 | Moonlight on the Colorado | 22478 |
| 62331 | 7/9/30 | Never Leave Your Gal Too Long | V-40299 |
| 62332 | 7/9/30 | On the Top of the Hill | V-40299 |
| 62333 | 7/9/30 | By the Old Oak Tree | 22478 |
| 62334 | 7/9/30 | Oklahoma Charlie | V-40322 |
| 62743 | 6/24/30 | It's the Same the Whole World Over | 22478 |
| 63138 | 9/16/30 | Tell Me That You Love Me, Dear | V-40314 |
| 63139 | 9/16/30 | Song of the Silver Dollar | V-40314 |
| 63174 | 10/27/30 | Come Back Tonight in Dreams | V-40335 |
| 63175 | 10/27/30 | Back in the Hills of Colorado | V-40335 |
| 64814 | 11/26/30 | When Your Hair Has Turned to Silver | 22588 |
| 64815 | 11/26/30 | I'm Alone Because I Love You | 22588 |
| 69631 | 5/20/31 | Silvery Arizona Moon | 22753 |
| 69632 | 5/20/31 | Southern Moon | 22753 |
| 69633 | 5/20/31 | Sleepy Hollow | 22771 |
| 70201 | 7/21/31 | When the Moon Comes Over the Mountain | 22771 |

Carson Robison and Frank Luther

(as Turney Brothers)

| | | | |
|-------|----------|-----------------|---------|
| 49211 | 11/28/28 | Revive Us Again | V-40027 |
| 49212 | 11/28/28 | At the Cross | V-40027 |

Carson Robison and Frank Luther

(as Bud and Joe Billings)

| | | | |
|-------|----------|---|----------------|
| 47500 | 9/11/28 | Down in the Hills | 23534 |
| 49299 | 12/27/28 | Birmingham Jail | V-40031 |
| 49419 | 12/28/28 | You're as Welcome as the Flowers in May | V-40039 |
| 49420 | 12/28/28 | When the Harvest Moon is Shining | V-40039 |
| 49422 | 12/28/28 | Barnacle Bill the Sailor | V-40043 |
| 49600 | 12/27/28 | Columbus Stockade | V-40031 |
| 49922 | 2/5/29 | The Utah Trail | V-40040 |
| 49923 | 2/5/29 | Wednesday Night Waltz | V-40040 |
| 50887 | 5/16/29 | When It's Springtime in the Rockies | V-40088 |
| 50888 | 5/16/29 | Sleepy Rio Grande | V-40088 |
| 50891 | 5/21/29 | Barnacle Bill the Sailor No. 2 | V-40102 |
| 51650 | 4/22/29 | Birmingham Jail No. 2 | V-40082 |
| 51651 | 4/22/29 | Lonesome Railroad | V-40082 |
| 51652 | 4/22/29 | Why Did I Get Married? | 23784, V-40121 |
| 51653 | 4/22/29 | Sailor Jack | V-40121 |
| 53424 | 5/21/29 | Left My Gal in the Mountains | V-40102 |
| 53464 | 6/24/29 | Lonesome Melody | V-40108 |
| 53465 | 6/24/29 | An Old Fashioned Sweetheart of Mine | V-40108 |
| 63676 | 10/9/30 | Somewhere in Old Wyoming | 22556 |
| 63677 | 10/9/30 | Drifting and Dreaming | 22556 |
| 63678 | 10/27/30 | My Heart is Where the Mohawk Flows Tonight | 22534 |

| | | | |
|-------|---------|-----------------------------|------------|
| 70254 | 9/24/31 | In the Cumberland Mountains | 22852 |
| 70255 | 9/24/31 | Missouri Valley | 22852 |
| 70256 | 9/24/31 | Roll On, You Mellow Moon | unreleased |

Frank Luther

(as Bud Billings)

Guitar Accompaniments by Carson Robison

| | | | |
|-----------|----------|---|---------|
| 46316 (N) | 7/17/28 | I Tore Up Your Picture When You Said 'Goodbye' | 21604 |
| 47501 (N) | 9/11/28 | The Wreck of No. 9 | V-40021 |
| 46502 (N) | 9/11/28 | Jack of All Trades | 21686 |
| 46503 (N) | 9/11/28 | Who Said I Was a Bum? | 21686 |
| 48190 (N) | 11/21/28 | The Heroes of the Vestris | V-40021 |
| 49121 (C) | 11/19/28 | An Old Man's Story | V-40006 |
| 49122 (C) | 11/19/28 | The Sinking of the Vestris | V-40006 |
| 51016 (C) | 3/8/29 | Will the Angels Play Their Harps for Me? | V-40057 |
| 51017 (C) | 3/8/29 | The Wanderer's Warning | V-40057 |
| 62207 (N) | 4/24/30 | The Prison Fire | V-40251 |
| 62208 (N) | 4/24/30 | The Old Parlor Organ | V-40251 |

Matrix #47501/02 Robison also plays harmonica
Matrix #49121 and 48190 Murray Kellner on violin
Matrix #51016/17 Sam Freed on violin; Phil Napoleon on
cornet

Carson Robison

Assisting Other Musicians

| | | |
|-------------|---------------------------------|---------------------|
| Gene Austin | - vocal duet, Robison on guitar | |
| 31905 (N) | 2/4/25 | Way Down Home 19637 |

Irene Beasley - vocal, Robison on guitar; acc. by Phil
Napoleon, Teddy Lassofo, Sam Freed and Bill Wirges

| | | | |
|-----------|---------|--------------------------------|---------|
| 51095 (C) | 4/10/29 | Baby's Back Today | V-40092 |
| 51097 (C) | 4/10/29 | Sometimes I Wonder | V-40125 |
| 51098 (C) | 4/10/29 | What Would I Do Without You | V-40092 |
| 51099 (C) | 4/11/29 | Sun's Gonna Shine | V-40173 |
| 51800 (C) | 4/11/29 | Moon Song | V-40125 |
| 51902 (C) | 4/11/29 | You'll Come Back to Me Someday | V-40173 |

| | | |
|------------|----------------------------|----------------------------------|
| Henry Burr | - vocal, Robison on guitar | |
| 40503 (N) | 10/24/27 | The Whole World is Waiting 21079 |

Hoagy Carmichael and His Orchestra, vocals by Carmichael
and Robison

| | | | |
|-----------|---------|--------------------------|----------------|
| 62301 (N) | 5/21/30 | Barnacle Bill the Sailor | V-38139, 25371 |
|-----------|---------|--------------------------|----------------|

Jesse Crawford - organ

| | | | |
|-----------|---------|------------------|-------|
| 46445 (N) | 8/17/28 | *My Angel | 21630 |
| 46446 (N) | 8/17/28 | +Out of the Dawn | 21630 |

* - Robison on guitar, William Dorn on vibraphone
+ - Robison whistling, William Dorn on marimba; vocalists:
Frank Luther, Phil Dewey and Jack Parker

Frank Crumit - vocal, Robison on guitar

| | | | |
|-----------|---------|---------------------------------------|------------|
| 31746 (N) | 1/22/25 | Why Couldn't It Be Poor Little Me? | 19582 |
| 32885 (C) | 6/10/25 | *Ukulele Lady | 19701 |
| 49226 (N) | 12/4/28 | L & W Railroad Station in Kentucky | unreleased |

* - Crumit also plays ukulele; Frank Banta on Piano,
W. Meginnis on violin

Maurice J. Gunskey - vocal, Robison on guitar

| | | | |
|-----------|--------|----------------------------------|-------|
| 41581 (N) | 2/1/28 | An Old Guitar and an Old Refrain | 21232 |
| 41669 (N) | 2/1/28 | Girl of My Dreams I Love You | 21246 |

to be continued

comments to:

R. D. Morritt

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and we pay postage on this order.

November supplement. Supplement editor, James E. Richardson, described it thus: "Popular songs of recent American tragedies. They belong with the old-fashioned penny ballad, hobo song or 'come-all-ye'. The curious will note that they are even in the traditional 'ballad metre', the common metre of hymnodists. They are not productions of, or for, the cabaret or vaudeville stage, but for the round-house, the water tank, the caboose or the village fire station. They have splendid simple tunes in which the guitar accompanies the voice, the violin occasionally adding pathos. These songs are more than things for passing amusement; they are chronicles of the time, by unlettered and never self-conscious chroniclers."

James Richardson's concluding sentence is somewhat misleading. Carson Robison was not an "unlettered chronicler", but a song writer, with his share of cynicism, who had the knack of dashing off crudely worded 'hillbillies' and did because there was money in it. For the same reason Dalhart, an artist with opera training, sang them. The "Shenandoah" song stayed in the Victor catalogue for only one month, even after the big build up by Richardson it was removed almost as soon as it was issued. According to a story in 'The Talking Machine World', relatives of the dead crew members objected to the airplane's loss being musically commercialized. In December 1925, the "Floyd Collins" side of the record was recoupled on Victor No. 19821 with, "The Dream of the Miner's Child" and "The Wreck of the Shenandoah" was shelved.

Another song written by Robison was "The Lost French Fliers" appearing on Brunswick No. 3572. The song sorrows over the loss of Captains Nungesser and Francois Coli, famous French flying aces whose plane, "The White Bird" left Le Bourget, France at 5:19 a.m., on May 8th, 1927 headed for New York. The craft was sighted over England but no further trace of it was ever found. Carson Robison always had a 'message'. This trait to produce topical timely songs can be found also later in his World War II 'broadside'.

After 1929 Carson Robison continued to follow the country music scene with groups he formed, such as: The Blue Jeans, Carson Robison's Kansas City Jack-Rabbits, Carson Robison and His Pioneers, Carson Robison and His Buckaroos, Carson Robison and His Old-Timers and later Carson Robison and His Pleasant Valley Boys. In 1932 at the height of the depression, he toured England with his group 'Carson Robison and His Buckaroos', the tour also included Scotland, Ireland and the United States.

When World War II arrived, he was ready for it with such topical messages as "Mussolini's Message to Hitler", "Hitler's Reply", "Here I Go to Tokio", "Remember Pearl Harbor" and other timely songs. At the end of the war, Carson Robison concentrated on the kind of music he liked best. He specialized in Square Dance music with his groups Carson Robison and His Old Timers on Columbia records and Carson Robison and His Pleasant Valley Boys on M.G.M. He went vocal again in 1948 introducing one of his most popular selling records of that year, his own composition entitled: "Life Gets Tee-Jus" on M.G.M. No. 10224. He was so impressed with its success that he produced a follow-up version called "More and More Tee-Jus Ain't It" on M.G.M. No. 10389. Carson J. Robison, who was anything but "Tee-Jus" died in St. Francis Hospital, Poughkeepsie, New York on March 24th 1957. He wrote over three hundred songs before his death.

ACKNOWLEDGMENTS

- 'HOBBIES', Chicago, October 1960. 'Vernon Dalhart' Part VI. JIM WALSH.
- THE VICTOR MASTER BOOK. VOL. 2. (1925-1936) Pub. by Walter C. Allen,
Highland Park, N.J. 1969
Author, BRIAN RUST.
- THE DANCE BAND DISCOGRAPHY. Vols. 1 & 2. Pub. by Arlington House,
New Rochelle, N.Y. BRIAN RUST.
- THE COMPLETE ENTERTAINMENT DISCOGRAPHY. Pub. by Arlington House.
New Rochelle, N.Y. 1973
BRIAN RUST with ALLEN G. DEBUS
- THE COUNTRY MUSIC STORY. Pub. by Castle Books, Secaucus, N.J. 1971
ROBERT SHELTON and BURT GOLDBLATT.
- THE STARS OF COUNTRY MUSIC. Pub. by University of Illinois Press,
Urbana, Illinois. 1975
BILL C. NALONE and JUDITH McCULLOH.
- 55 YEARS OF RECORDED COUNTRY/WESTERN MUSIC. Pub. by O'Sullivan Woodside
& Co., Phoenix, Ariz., 1976.
JERRY P. OSBORNE and BRUCE HAMILTON.
- CATALOGUES:- COLUMBIA and MELOTONE circa 1928-1933.
- RECORD LISTS:- Jim and Eric Hadfield, Richville, N.Y.
John and Mary Black, 'One More Time', Roblin, Ontario.
S. A. Langkammerer, San Bernadino, California.
Warren Hjerpe, Memphis, Tennessee.
M. T. Costello, Springfield, Mass.
- SOURCES:- R. D. Morritt private record collection, Auctions, Flea Mar-
kets, facilities of the Central Library, Toronto.
- INSPIRATION:- Thanks to Don Keele of DON'S DISCS, Toronto. Who unwit-
tingly got me started a few years ago. For inspiration,
thanks are also in order to Jim Hadfield, of Richville,
New York. Jim is a real old-time country record col-
lector.

" " " " " " " " " " " "

Carson Robison fans should note Fred Goldrup's appeal in the last issue
of the GRAPHIC (page 21).

Broken Springs...? Expert installation of new springs in old phono-
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SIDEMAN

by Bert Gould

SIDE-MAN, n: a member of a band or orchestra and esp. a jazz or swing band or orchestra. So says Webster's Seventh New Collegiate Dictionary. It should be noted however, that many times in the early days of radio and records the sidemen were frequently more important even than some of the leaders. Their ability in being able to play anything made them highly prized. From the classics to show tunes to hot dance; this was their forte. But they were essentially unsung heroes. Some of the sidemen became leaders on their own, but the vast majority can be found as an almost closed corporation in the files of the various record companies, radio networks, and in the background music supplied on discs for the early "talkies." We are not concerned here with the big names, but rather with the little fellows who were, nevertheless, big.

One of these was David A. Boyd. A native of Pennsylvania, Dave was absorbed with the trombone from an early age. He recalled that when his first music teacher moved to southern California in 1912, he was near the home of the Olds Instrument Company, and sent Dave one of their first trombones. It was his instrument from the beginning. He would practice in a family orchestra with his sister and brothers that had been arranged by his father, a cornet player. ("We used to get put in a cold room and told that if we wanted to get warm, we should hurry up and practice.")

Soon, Dave was playing with the Pittsburgh Municipal Band and began making appearances in the pit orchestra at several of the city's larger theatres: the Adeline, the Grand and the Miles. It was at the latter that he first met B. A. Rolfe in 1920. Rolfe was then turning out elaborate stage productions with casts and scenery to supplement the orchestral selections. Rolfe was a pioneer in this field long before the complicated musical prologues of the later twenties. This chance meeting would soon develop into a warm and close friendship.

With the "big city" the goal of most musicians, Dave was no exception. He left for New York where he joined Vincent Lopez in 1923. He replaced Harold Geisler, whom Lopez had sent to the Statler Hotel in Buffalo where Harold would lead the latest Lopez unit. Dave stayed with the orchestra until late in 1924. (B. A. Rolfe had joined the group in March, 1924 after a European vacation and problems with his previous venture.)

Dave turned to playing club dates with Joseph C. Smith's Orchestra and with Gus Haenschen's Orchestra. Soon he began a long association with Paul Bolognese's Grey Gull group. Dave recalled playing for several years on the various labels at what seemed to him as almost weekly sessions. Dave played even after Tommy Dorsey became a part of this flexible orchestra. Paul told Dave, "If I can't get you I'll get Tommy-- but I'll get you first."

The basic recording orchestra made frequent use of Earl Oliver in the beginning, along with Andy Sannella, Al Duffy, Frank Banta, Charlie Magnante, John Cali and the Green brothers, George and Joe. Earl was short lived due to the heavy demands on his time (He died at a very early age, in 1930), and Mike Mosiello became the main horn man although a second trumpet player was used frequently who currently played in the

12.

orchestra at the Metropolitan Opera.

Dave joined B. A. Rolfe's new orchestra in September, 1926, shortly after it had been organized for the Palais D'Or in New York. In 1928, B. A. (as he was affectionately known), began his long association with the Lucky Strike Hour on the new NBC Network. Almost coincident with this, Dave became a staff man at NBC and manager of the Rolfe aggregation. (Dave's counterpart at CBS was a trombonist named Jerry Colonna.) This in no way prevented Dave from continuing his heavy recording schedule with Nat Shilkret, Frank Black and others as well as appearing with various theatre orchestras. He also made trips regularly to Astoria and Camden appearing in orchestras making the background discs for films. The pictures were shot in Hollywood, but the synchronized accompaniment was recorded 3000 miles away! One of his steady film jobs was providing music for the early Fitzpatrick Traveltalks.

It was a heavy schedule in addition to the three day a week schedule for Lucky Strike. His radio career involved twenty to thirty commercial programs a week including the Real Folks Program, the Prudence Penny Show and the Henry George Program, plus a host of others now only faint titles in yellowing newspaper columns.

One of Dave's great friends was trombonist Miff Mole. "Once B. A. had a real early (9 AM) broadcast. Now I always used to call the men who were apt to be late. Miff was one of them. This time he got to the studio just in time to blow a couple of breaths into his horn before B. A. motioned for him to take a chorus. He said to me, 'What tune?' I said B-Flat..now go up there quickly to the microphone. He played a wonderful chorus and came back to the section. Once again, he asked me what the tune was. I told him it was Carolina In The Morning. Miff said he was sorry, but he just didn't have time to think. I told him, Miff, you didn't need the time. It wasn't Carolina but it was beautiful."

In the thirties Rolfe was also doing the H. J. Heinz Presents radio show with Dave. When Paul Whiteman augmented his orchestra to play JUMBO, the last show in New York's old Hippodrome Theatre, Dave was one of the ten men added and played with a four man trombone section: Bill Rank, Jack Teagarden, Hall Matthew, and Dave on baritone.

Dave continued playing Broadway shows and radio until the last chorus of OKLAHOMA died out in 1948. He toured for a while with the French Ballet before settling down near Los Angeles. He still wrote and arranged and not too long ago bought a new Olds, playing it with his same smoothe, easy style--a comfortable and capable musician, as well as charming and totally warm person. Dave died suddenly in 1977. He was 75.

illustrations:

The first illustration comes from the back of the sheet music for the Henry George theme song. Under the cast is a good photo of the orchestra featuring many names associated with orchestras in the Twenties, including Dave Boyd.

B. A. ROLFE LUCKY STRIKE RADIO ORCHESTRA

1st Row, left to right: George Napoleon, Jack Fulton, Ross Gorman, Herman Hertz, Andy Sannella (all saxes), Cornel Smelser (sub. for Charlie Magnante), accordion.

2nd Row, left to right: Lucien Schmidt, Harold van Ambergh (saxes), Charles Letford, Oliver Boyd (clarinets), Gabriel Kellert ('cello), Billy Artz, Fritz Forsch, Harry Hoffman, Unidentified (covered by Rolfe), Joe Rosenblatt (violins).

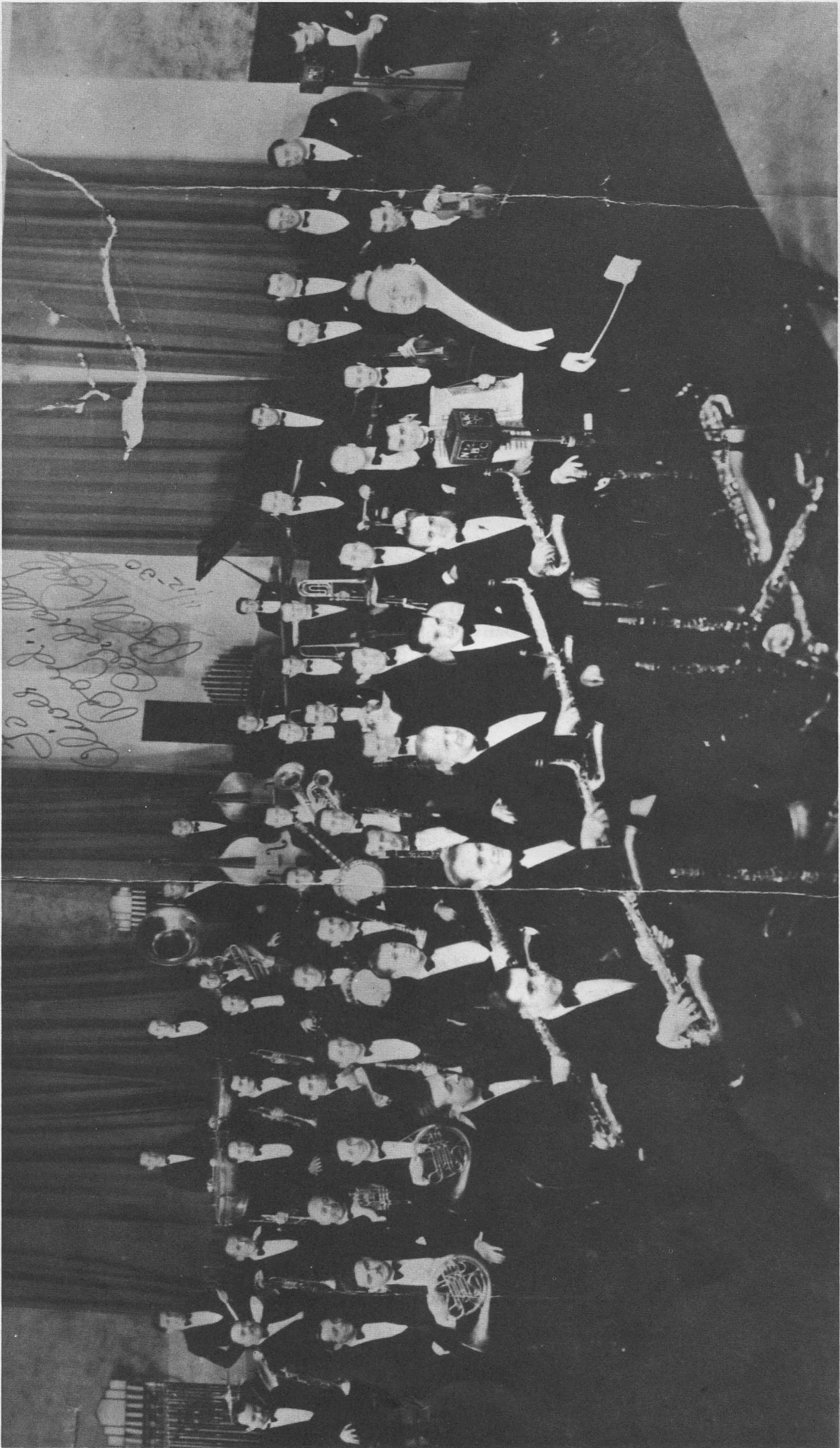


Meet the Cast of the Henry George program. Left to right: Pete (Chet Miller); Maizie (Harriet Lee); Henry (Dave Elman); George (Don Clark); Flo (Georgia Backus); and Dan (Brad Browne).



Rhythm is supplied by the Henry George Orchestra. Left to right: Jack Shilkret, piano; Charles Magnante, accordion; Billy Carlino, banjo; Dave Boyd, trombone; Harry Salter, musical director; Joseph Andromaco, bass; Leo McConville, trumpet; George Green, xylophone; and Clyde Doerr, saxophone.

HENRY GEORGE 5¢ CIGAR



3rd Row, right to left: Ed Thorgesen (announcer), Jack Parker, Phil Dewey, Frank Luther (the Men About Town vocal trio), Theme singer who is unknown, Harry Brewer, Sammy Herman (xylophones), Wayne Parker (bass trombone), Cy Harris, Dave Boyd (trombones), George Chaffin (baritone trombone), John Cali (banjo), ? Cohen, in front of Cali (oboe), Arthur Lora (flute), Frank Peters (banjo), Jim William (E-Flat clarinet), Pete ? (1st horn), Tony Colucci (banjo), Vine Bond (trumpet), Harry Becker (trumpet).

4th Row, left to right: Dave Glickstein, Peter Capodiferro, Frank Kumin-sky, Jimmy Campola, Phil Napoleon, Bill Costello (trumpets).

Back Row, left to right: Jerry Sullivan (drums), Freddy Albright (tymp.), Irving Riskin (arranger), Scotty McPherson (tuba), Gus Helleberg, Jr. (bass), Sumner Shaw (bass).

Milton Rettenberg and Frank Banta (pianos).

Madison Update

An impressive amount of record data has been received in the year since we made our first Madison appeal. There remain some gaps which we hope our readers can fill. PLEASE take a few moments to go over this list.

- 1500's - any other than 1598
- 1600's - 1612, 1617, 1618, 1657 and higher
- 1900's - 1901, 1903, 1905, 1909, 1911, 1912, 1918, 1940 and higher
- 5000's - 5001, 5003 through 5010, 5012, 5014 through 5021, 5023, 5024, 5026, 5027, 5028, 503k through 5037, 5040, 5042, 5043, 5045 through 5048, 5050, 5071, 5072, 5075, 5077, 5080, 5083
- 6000's - 6001, 6005, 6006, 6007, 6021, 6026, 6027, 6030, 6031, 6032, 6034, 6035, 6037, 6038, 6039, 6042 and higher
- 8000's - 8003, 8005, 8009, 8011, 8012, 8013, 8018 through 8021, 8023, 8025, 8027 and higher
- 8100's - 8101 through 8109, 8118 and higher
- 14000's - any other than 14002, 14015, 14016, 14041, 14055, 14061, 14093, 14094
- 18000's - 18005, 18007 and higher
- 22000's - 22003, 22006 and higher
- 50000's - 50012, 50027, 50030, 50032, 50033, 50034, 50038, 50039, 50041, 50043, 50044, 50045, 50048, 50052 and higher
- Misc. series: Occasionally, as with 1598 above, a Madison number appears in the regular Grey Gull series. Reported so far are 1730, 1731 and 4160; surely there are more of these "odd-balls."

Notes: We are aware that the 5000 series duplicates the 50000's (through 5051). We feel it advisable, however, to keep the two series separate. Also note that we need all of the above numbers except those given in the 1500, 14000 and "Misc." series. If you have any printed matter, even a cheap "throwaway" sheet listing records, or any other information related to Madison (except for Carl Kendziora's previously published data) please let us know about it.

Lambert Research

Joe Manzo has compiled a list of Lambert cylinders he would like to share with us. If you have any of these unusual celluloid records (pink, black or any other color) and have not yet sent him the details, would you do so at your earliest convenience? Without any original catalogue material a complete listing is absolutely impossible. But if each of our readers could send a couple entries a very impressive compilation would result. Write: Joseph Manzo, 3121 West Greenway Rd., Phoenix, Arizona 85023.

WANTED for research project on RECORDED BLACKFACE COMEDY:

Recordings (original or tape) of dialogue routines by two-man acts, especially obscure issues. Also information and literature pertinent to

BERNARD & BEARD, SHELTON BROOKS, BROWNING & HUGHES, BUD & SAM, COBB & GRAY, COOK & FLEMING or -MITCHELL, CORRELL & GOSDEN, GOLDEN & HEINS, -HUGHES, or -MARLOWE, GREEN & FLOYD, HENDERSON & MASON, HONEYBOY & SASSAFRAS, HOOTEN & HOOTEN, JONES & JONES, LEMAIRE & SWOR or -VAN, ENNETT MILLER, MILLER & LYLES, MOSS & FRYE, RAZAF & JOHNSON, SWOR & MACK, WATSON & COHAN.

Will send specific wants and questions, and exchange information.

Robert Cogswell, 602 N. Summit St., Bloomington, IN 47401

U R G E N T ! :-: I N F O R M A T I O N W A N T E D !

I am compiling discographical data on all recorded ragtime thru the 78 rpm era, and urgently need matrix numbers and takes, places and dates of recordings, etc., to fill in many existing gaps in my files. All artists, all labels, except those covered in RUST's books.

I am as interested in vocal recordings of ragtime tunes as I am the instrumental versions, as many of the orchestral accompaniments to the vocalists often presented interesting bits of authentic ragtime, and should not be overlooked.

Exchanges in kind offered, or will consider purchase if price is right.

P L E A S E H E L P ! !

G E O R G E C . C O L L I N G S

22909 Baltar Street :-: Canoga Park, CA. 91304

I AM DOING RESEARCH ON YIDDISH RECORDS OF ALL TYPES, AND AM INTERESTED IN PURCHASING SAME. SEND DESCRIPTION AND PRICE TO: LARRY GARF, 15137 VALLEYHEART DRIVE, SHERMAN OAKS, CALIFORNIA 91403. ALSO INTERESTED IN TAPES OF SAME, AND WOULD LIKE TO CORRESPOND WITH OTHER COLLECTORS HAVING SIMILAR INTEREST.

For Sale: Phonograph Centenary Stamp issued by India (shows Berliner machine), mint \$1.25 plus SASE. Limited Quantity. Wanted: Irish instrumental cylinders and 78's, also all phonograph advertising items. Steve Ramm, 5 Morningside Drive, Trenton, N.J. 08618.

I am looking for a tape (any format) of the following records: Victor 20002, 20063, 20083, 20094, 20385, 20473, 21451, 21745, 21778, 21834, 21888, Brunswick 4883, and Edison 51685. All these are Irving Aaronson numbers from the middle twenties. I'm also looking for a tape copy of Jimmie Carr's "Arkansas Mule." I would be glad to trade tapes. I have about 3000 78 rpm records and can tape cassette, 8 track or reel to reel (any speed). Jack Pfeifer, 19 Lindis Farne Ave., Westmont, NJ 09108

 RECORDS TO TRADE (1) Jolson's Asleep in the Deep on Victor for Victor 17075 (Snap Your Fingers) or Victor 17081 (Raggin' the Baby) or Victor 17119 (Lovin' Traumerel). I would also like to buy copies of these records. I would also like to trade for Jolson's very late Brunswicks. (2) Caruso's Over There (slight hair line) (3) 14" Pathe - When love dies/Amoureux - Hung. Orch. (mint condition) (4) Lindberg's Speech to the Press Club - Victor 35834 (mint) (5) Weber and Fields on Columbia (6) Frank Tinney's First Record. Items #2 - #6, I am open to your trades. Write: Dennis Tichy, Box 242, Murrysville, Pa. 15668

Auction Lists of Records - All types but mostly pre-1930's popular, some Red Seal, etc. Free list. RECORDS, R. 1, Box 54, Vestal, N.Y. 13850.

 We just bought the Lonnie Starr WNEW DJ Collection. While it's not exactly antique it contains excellent LP reproductions of early items. We have 3700 LP's, 3000 78's and 3500 45's. Tell your swing & jazz friends. They can play them on our five new Orthophonics and Radiola. Olde Tyme Music Scene, 915 Main St., Boonton, N.J. 07005. Phone 201-335-5040. Open every day during vacation time. A gallon away off of Rt. 80 & 287.

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THE LOS ANGELES GRAND OPERA ASSOCIATION
1924-1934

This is a history of an opera company that started out bravely to keep pace with the San Francisco Opera Company. That hired the greatest singers in the world and finally collapsed due to the depression and public apathy.

In the company's first performance, the leads were Muzio, Gigli and De Luca. Maria Kurenko and Ninon Vallin made their operatic debut in the U.S. with this company. Lily Pons and Francesco Merli made their Pacific Coast debut with the Los Angeles Opera. Clare Clairbert sang with the company, one of the two she sang with in the United States.

Among the unusual operas performed by this company were "La Cena Della Beffe", "Marouf", "Bartered Bride", "Fedora", "Coq D'Or", and "The Secret of Suzanne" with Nelson Eddy in the cast.

There are sections for recordings and the American career of the singers. This is an economy issue. 55 pages, swivel binding, offset printing, no pictures. Price--\$6.50, postage and handling--\$1.00, total--\$7.50.

also:

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